

Teacher's Packet

Hokusai and Hiroshige:

Great Japanese Prints from the James A. Michener
Collection, Honolulu Academy of Arts

September 26 and December 6, 1998

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Learning Activities

The following are ideas for extension activities beyond those found in the “Slides Descriptions.” Teachers may wish to use the postcards included in their packets for these activities.

- Have students research different types of people from Edo Japan, using the World Wide Web, library, or other sources. Teachers may wish to use the enclosed handout “The People of Edo Japan” as an introductory worksheet. Working in groups, have students write profiles of a person from one of the four classes (beggars, entertainers, priests, and members of the imperial court were outside these classifications), and discuss such topics as:
 - What does their person do for a living? Where do they live? How old are they?
 - How is their person’s value to society viewed differently from how it might be today?
 - Write a story about their person, in which they describe a day in their life.
 - Discuss their person’s beliefs and outlook on life.
 - Would their person decide to travel along the Tokaido Road? Why? What types of experiences and adventures might they encounter?
- Select two slides from this packet, illustrating different themes, such as landscapes, bridges, waterfalls, mountains, travel, or life in Edo. Teachers may wish to choose one work by Hokusai and another by Hiroshige. Ask students to compare and contrast the two prints. Possible questions are:
 - Describe the composition of both prints. What major elements are there in each? Is there a play of shapes or empty and filled spaces? Would they describe the compositions as asymmetrical or symmetrical, balanced or unbalanced?
 - Do students see subtle tonal changes or color variations? What printing techniques might have been used to achieve such effects?
 - How are the prints different or similar in terms of line quality? Do the lines have different thicknesses and movement, such as in how water and clouds might be depicted?
 - Are there people in the prints? If so, how does the artist portray them?

- What is the overall mood of the prints? What do students think the artists were trying to communicate?

Encourage students to look as carefully and closely as possible at the artwork. Students can also sketch areas of the prints to illustrate their ideas, such as with an outline of repetitive lines, angles, or forms.

- Ask students to write a poem (such as a haiku) or choose a quote to accompany a landscape print. What mood or image do students want to express?

Students can also draw a natural or historic site, and write a poem to accompany their piece. Does the poem enhance or change the overall effect and mood of their piece? Does it still leave room for interpretation of their work? How will their poem or quote be written so that it integrates well with their composition?

- Have students go on a treasure hunt to find aspects of nature as found in the prints. These can include maple trees, cherry blossoms, bridges, rivers, waterfalls, plants, etc. How do students think the attitude towards nature of a Japanese person in the Edo period might be different or similar to people in their community?

Reading a Woodblock Print

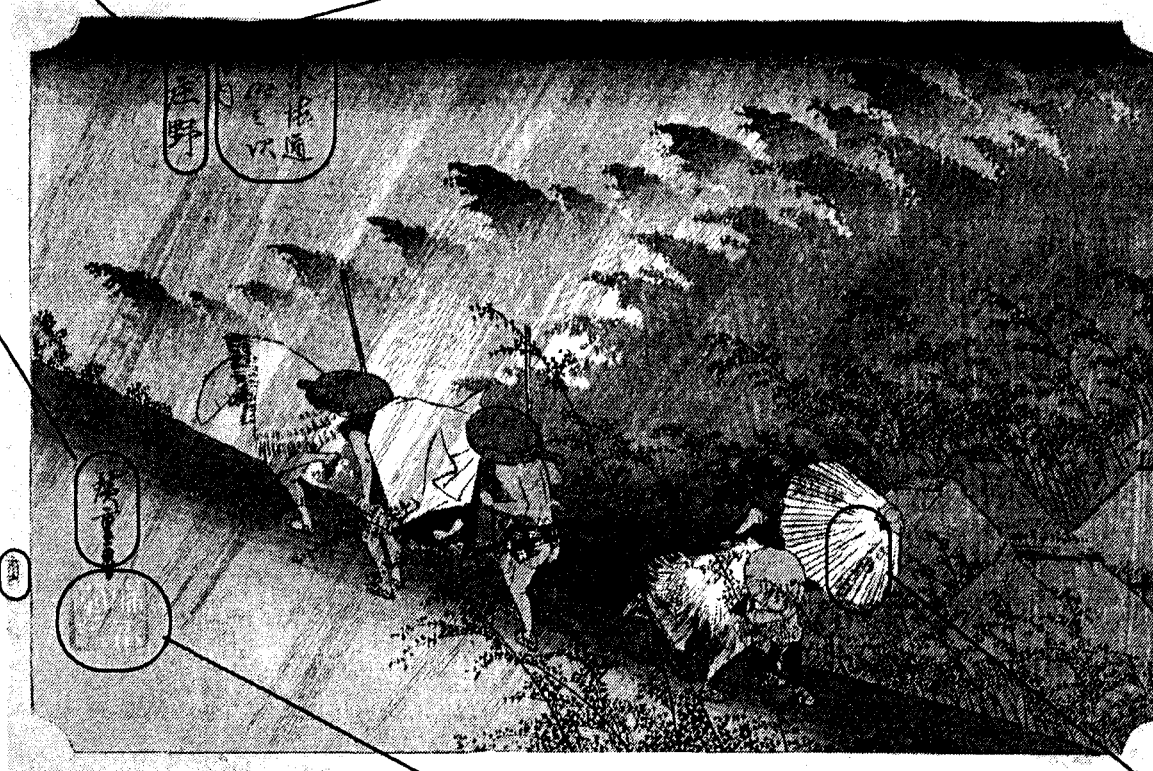
Japanese woodblock prints have blocks of writing to identify the print's title, artist, publisher, etc. The location of these blocks can vary from print to print, and are often cleverly integrated into the print's composition. In reading the blocks, remember that Japanese characters (kanji) are read from right to left, top to bottom.

Title of Print:
"Driving Rain at
Shono"

Title of Series:
"Fifty-three Stations of the Tokaido Road"
Prints were often part of a series, which people would collect over time.

**Artist's
Signature:**
Hiroshige

Censor's Seal:
After 1799, government censors had to approve each print before production, to ensure designs were not immoral or subversive. A censor's seal was usually round or oval.



The Japanese characters (*kanji*) for "Tokaido" are written as

東
海
道

Can you find these *kanji* on Hiroshige's other prints of the Tokaido Road?

Publisher's Seal:
The publisher was the most important person in the printing process. He decided on which designs to produce, hired the people for production, and marketed the prints. The artist would often incorporate the publisher's name in very clever ways in his design, as you see here.

**Publisher's
Surname**

Reading a Woodblock Print

Japanese woodblock prints have blocks of writing to identify the print's title, artist, publisher, etc. The location of these blocks can vary from print to print, and are often cleverly integrated into the print's composition. In reading the blocks, remember that Japanese characters (kanji) are read from right to left, top to bottom.

Title of Series:
"Thirty-six Views of Mount Fuji"
Prints were often part of a series, which people would collect over time. Occasionally, a series would be continued with further editions of prints, depending on its popularity.

Artist's Signature:
Hokusai

Title of Print:
"Yoshida on the Tokaido Road"



The Japanese characters (kanji) for "Mount Fuji" are written as

富嶽

Can you find them in the other prints of this series?

Publisher's Seal:
The publisher was the most important person in the printing process. He decided on which designs to produce, hired the people for production, and marketed the prints. The artist would often incorporate the publisher's name in very clever ways in his design, as you see here.

Simulated Woodblock Prints

Materials (for each student)

- a styrofoam meat tray, foam board scrap, piece of linoleum, or SCRATCH-FOAM BOARD® (made by SCRATCH -ART®, can be ordered from NASCO at 1-800-558-9595)
- watercolors (in trays or tube sets)
- liquid dishwashing soap, preferably clear-colored
- small plate for a palette
- small paint brush
- pencil or ballpoint pen
- fineline black pen
- white drawing paper (70 or 80 lb. if possible)
- masking tape

1. After viewing slides of the prints, have students sketch an image on their styrofoam board. Encourage them to create designs comprised of flat shapes and to completely fill the space available. The outlines of their designs can be traced directly onto their boards or carved into the linoleum. After the image is transferred, have students retrace their outlines with a ballpoint pen or blunt pencil, to create "valleys" between the shapes.

2. Cut a piece of drawing paper at least one inch larger on all sides than the board. For example, a 4x5 inch board would need a 6x7 inch piece of paper. Fold the paper around one side of the board and secure on the back with masking tape. This hinge will serve as a registration for the printing process that involves lifting and printing the paper many times. Students must lay the paper over the board in exactly the same place for each color pass to achieve a clear final image.

3. Students can then start coloring and printing their design. For each separate color, have them mix the paint with a small amount of liquid soap on their palettes, and paint all shapes for that particular color directly on the board. They should then place the hinged paper over the board, pressing firmly so the paint transfers to the paper.

4. Make certain students keep paint on the flat shapes and not in the valleys between the shapes. Continue to paint and press until all the colors have been transferred, one at a time. Once the printed areas are dry, students can add texture or gradations of color on top of previously-printed areas for extra depth.

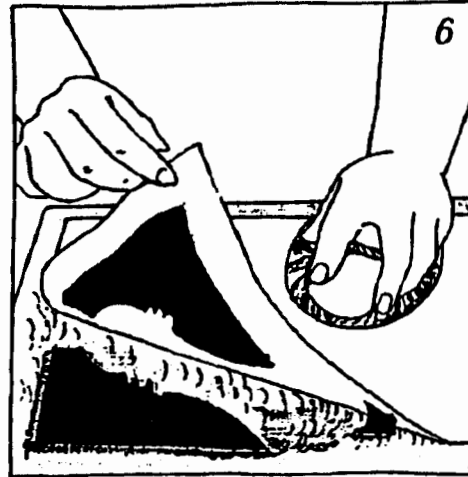
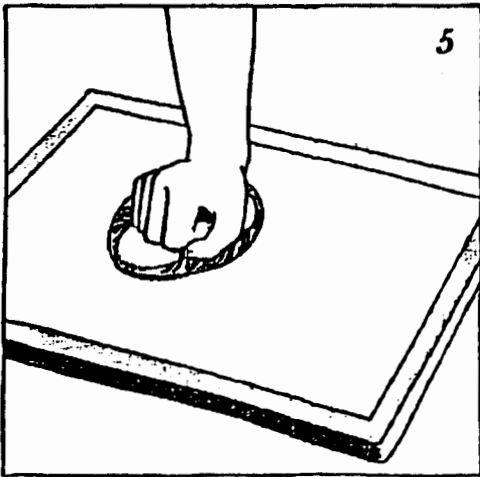
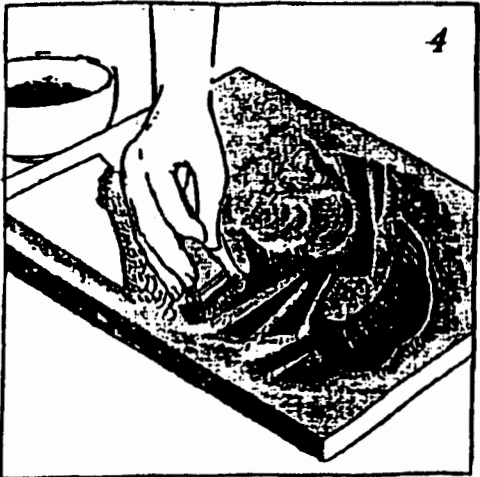
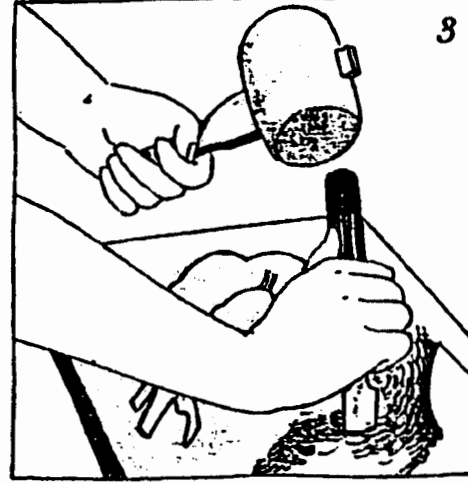
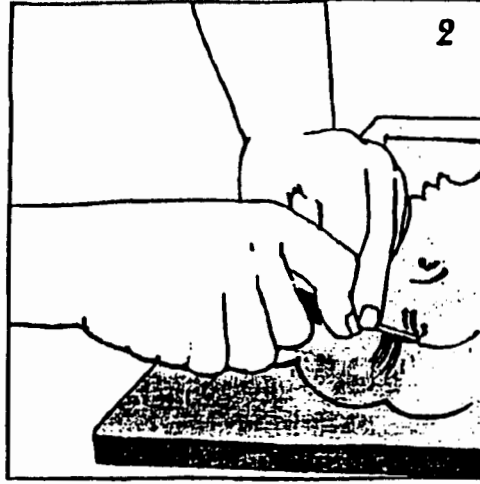
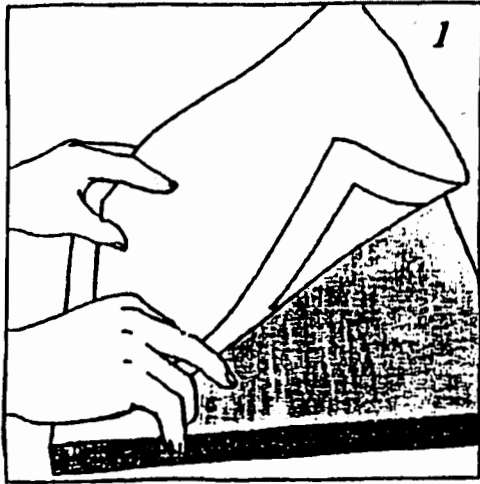
5. Using a fineline black pen, have students outline figures in their design. This will simulate the black outlines found in woodblock prints. Chop marks can also be added and written in to give the print the look of a signed woodblock print.
6. Have students remove the paper from their board and smooth out the fold. Their print will have a one inch border on all four sides and can be framed.

Teachers are recommended to make the following points clear:

- *Traditional Japanese prints were made using carved woodblocks, one for the outlines and sometimes one for each color thereafter.*
- *Outlines for a traditional print were printed first using a "keyblock," while in this activity students are adding outlines last.*
- *This activity doesn't follow the steps of making a traditional woodblock print exactly, but shows how woodblock printers added color to prints in layers, and how difficult and time-consuming this process was.*

The Japanese Woodblock Print

Stages in the preparation of a woodblock for printing:



1. Paper, with the design drawn on it in ink, was pasted face down on a prepared block. In order to make the drawing show through the paper clearly, the uppermost fibres of the paper were scraped or rubbed away; oil could be used to make the paper more transparent.

2. A knife was used to cut along the edges of the lines on either side so as to leave them standing in relief.

3. The areas of wood in between the lines were then removed with a chisel.

4. Ink was then applied to the raised areas of the block.

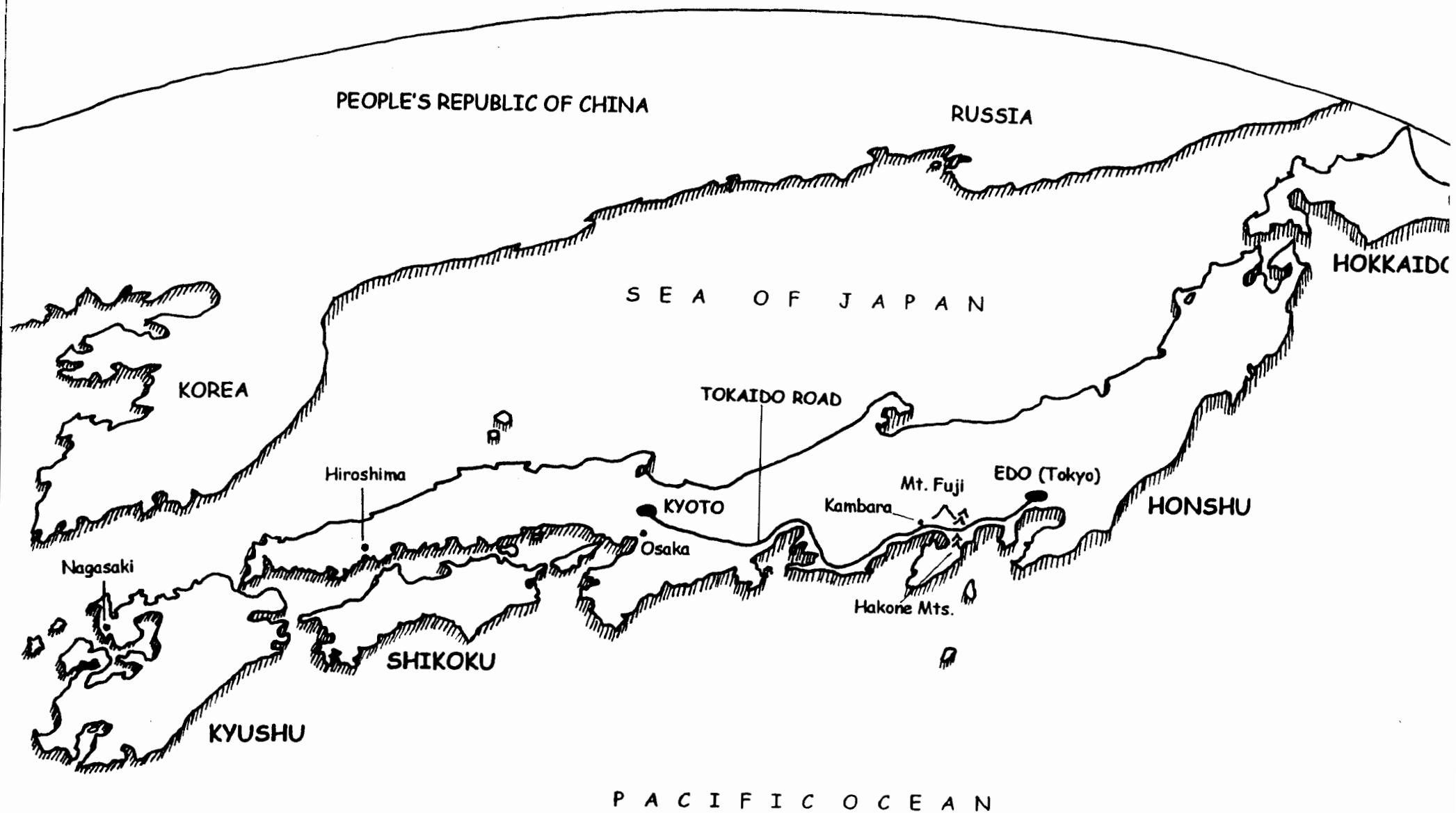
5. Paper was placed on the inked block and the *baren* was rubbed over it in a circular or zigzag motion.

6. This caused an impression to take on the paper.

Additional colour blocks could then be carved using the initial black-and-white print as the key block.

(From "Understanding Far Eastern Art" by Julia Hutt, Phaidon Press Limited, Oxford, England, 1987)

Japan



J A P A N

2000

JOMON PERIOD

Bronze Age

250 B.C.

YAYOI PERIOD

(c.a. 250 B.C. - A.D. 250)

0

A.D. 250

OLD TOMBS PERIOD

250-552

552

ASUKA PERIOD

552-645

645

NARA PERIOD

645-794

794

HEIAN PERIOD

794-1185

1185

KAMAKURA PERIOD

1185-1333

1333

NAMBOKUCHŌ PERIOD 1333-1392

1392

MUROMACHI PERIOD

1392-1573

1573

MOMOYAMA PERIOD 1573-1615

1615

EDO PERIOD

1615-1868

1868

MODERN PERIOD

1868-Present

CHRONOLOGY OF JAPAN

(c.a. 2000 B.C. - Present)

Glossary of Terms

aiban “medium-large block;” a size of paper measuring approximately 13 x 9 inches

baren a tool of twisted cord covered in a bamboo sheath; used to force the paper into hard contact with the woodblock

chonin “residents of the block” or townspeople

chuban “medium block;” a size of paper measuring approximately 10 x 7 inches

Confucianism philosophical, social, and political doctrine based on the teachings of Confucius; stresses the proper performance of interpersonal relationships and moral cultivation

daimyo feudal lords who were the highest-ranking samurai

Kabuki a burlesque, action-packed form of theater devoted to historical or tragic love stories; originated in Kyoto in 1603

kami spirit residing in every natural object, either living or dead

kento registration marks in a woodblock to ensure proper alignment of colors in a print

linear perspective a Western style, mathematical perspective in which all elements in a composition converge towards a single “vanishing point” on a horizon

meisho-e “pictures of famous places”

mica a metallic powder used to create a shiny ground or background in prints; was often used in prints of beautiful women and Kabuki actors

nishiki-e “brocade pictures” or polychrome prints

oban “large block;” a size of paper measuring approximately 10 x 15 inches, the standard size for *ukiyo-e* prints

Prussian blue a lustrous, blue pigment from Germany, introduced to Japan in the 1800s; gave Japanese artists greater flexibility in creating the illusion of depth and spaciousness in their prints

Hokusai and Hiroshige

samurai a military retainer or warrior

sankin kotei a system of “alternate attendance” in which *daimyo* alternated living in Edo and their fiefs every year; wives and children of the *daimyo* however stayed in Edo continuously

Shinto “the way of the gods;” native animistic religion of Japan

shogun supreme military dictator

shogunate feudal government headed by the shogun

sumi Japanese ink

tatami straw mat

Tokaido “Eastern Sea Road,” the most important highway from Edo to Kyoto covering approximately 312 miles

torii a two-column gateway at the entrance of a Shinto shrine

ukiyo the “floating world”

ukiyo-e “pictures of the floating world,” which typically portrayed beautiful women of the Yoshiwara, Kabuki actors, sumo wrestlers, and landscapes

vertical painting format a type of composition used in much traditional Asian art, in which elements are stacked vertically or diagonally; higher elements in a composition are perceived as deeper in space or further away from the viewer than lower elements

Resource List

Books for Students

Tames, Richard. *Exploration Into Japan*. London: Belitha Press Limited, 1995. (For Grades 5-7)

Macdonald, Fiona. *A Samurai Castle*. Herts, England: Macdonald Young Books, 1995. (For Grades 5-7)

Additional Books for Teachers

Ikku, Jippensha. *Shank's Mare (Hizakurige)*. Translated by Thomas Satchell. Rutland, Vermont: Charles E. Tuttle Publishing Co., Inc., 1960.

Ribald comic novel of travel along the Tokaido Road.

Statler, Oliver. *Japanese Inn*. New York: Random House, 1961.

Fictionalized history in which life during the Edo period is told through the eyes of several generations of innkeepers along the Tokaido Road.

Web Sites

<http://www.us-japan.org/EdoMatsu/>

A virtual tour of the people, culture, and modes of travel in Edo Japan. (For Grades 6-8)

<http://www.j-entertain.co.jp/bellquiz/quizhome.html>

Interactive quiz on the Tokaido Road. (Grades 9-12)

<http://www.nbn.co.jp/theme/t1E.html>

A list of numerous websites on the history, culture, travel, and artwork of the Edo period. (Mostly for Grades 9-12)

CD-ROMs

"Exotic Japan: A Guide to Japanese Culture and Language" by Nikki Yokokura. Produced by Pixonix, Inc., 1991 and 1994.

Tour the Tokaido Road, learn about Japanese culture and language, and explore images of woodblock prints; Macintosh and Windows compatible.

Bibliography

Addiss, Stephen. "Travelling the Tokaido with Hiroshige." *Oriental Art Magazine*, Volume 12, No. 14 (April 1981); pp. 20-37.

Baker, Joan Stanley. *Japanese Art*. London: Thames and Hudson, Ltd., 1984.

Dunn, Charles, J. *Everyday Life in Traditional Japan*. Rutland, Vermont: Charles E. Tuttle Company, Inc., 1972.

Förster, Matthi. *Hokusai: Prints and Drawings*. Munich: Prestel-Verlag, London: Royal Academy of Arts, 1991.

Guth, Christine. *Japanese Art of the Edo Period*. London: Calmann and King Ltd., 1996.

Hokusai and Hiroshige: Great Japanese Prints from the James A. Michener Collection, Honolulu Academy of Arts. San Francisco: Asian Art Museum in association with the Honolulu Academy of Arts and University of Washington Press, 1998.

Jenkins, Donald. *The Floating World Revisited*. Honolulu: Portland Art Museum and University of Hawaii Press, 1993.

Kanada, Margaret Miller. *Color Woodblock Printmaking: The Traditional Method of Ukiyo-e*. Tokyo: Shufunotomo Co., Ltd, 1995.

Little, Stephen. "The Lure of the West: European Elements in the Art of the Floating World." *The Art Institute of Chicago, Museum Studies*, Volume 22, No. 1 (1996); pp. 75-93.

Matsunosuke, Nishiyama. *Edo Culture: Daily Life and Diversions in Urban Japan, 1600-1868*. Honolulu: University of Hawaii Press, 1997.

Royal Academy of Arts. *Highways to Hiroshige: An Introductory Guide to the Exhibition 'Hiroshige: Images of Mist, Rain, Moon and Snow'*. London: Royal Academy of Arts, 1997.

_____. *Hokusai Teacher's Packet*. London: Royal Academy of Arts, n.d.

Sandler, Mark H. "The Traveler's Way: Illustrated Guidebooks of Edo Japan." *Asian Art*, Volume V, Number 2 (Spring 1992); pp. 31-55.

Hokusai and Hiroshige

Spencer Museum of Art. *Guidebook to the Tokaido*. Lawrence, Kansas: The Helen Foresman Spencer Museum of Art, 1980.

Stanley-Baker, Joan. *Japanese Art*. London: Thames and Hudson Ltd., 1984.

Swinton, Elizabeth. "Hiroshige and His Pictures of the Famous Places." *Asian Art*, Volume V, Number 2 (Spring 1992); pp. 57-79.

Swinton, Elizabeth. *The Women of the Pleasure Quarter: Japanese Paintings and Prints of the Floating World*. New York: Hudson Hills Press, 1995.

Takahashi, Seiichiro. *Traditional Woodblock Prints of Japan*. The Heibonsha Survey of Japanese Art, Volume 22. New York and Tokyo: Weatherhill/Heibonsha, 1980.

Traganou, Jilly. "The Tokaido—Scenes from Edo to Meiji Eras." *Japan Railway & Transport Review* (September 1997); pp. 17-27.

Williams, Marjorie L. *Japanese Prints: Realities of the "Floating World"*. Cleveland: The Cleveland Museum of Art, 1983.

Yamamoto, Fumiko and Addiss, Stephen. "Art and Adventure on the Tokaido." *Arts of Asia* (May/June 1983); pp. 146-151.

THE PEOPLE OF EDO JAPAN

After 150 years of constant civil war, the shogunate tried to maintain a stable society by enforcing a strict class system for the first time. During the Edo period, Japanese were born into certain classes, in which they remained their entire lives.

Samurai

The samurai class ruled Japan. Although there was an emperor, the country was ruled by a military dictator called the shogun. The shogun was served by *daimyo* (feudal lords who were the highest-ranking samurai), who in turn were served by their samurai of varying ranks.

Daimyo owned land, which was their source of income. They rented their fields to farmers, who paid for rent in rice. Rice was the major form of wealth in Japan at this time.



Photo #1: A samurai warrior

The lives of the samurai were always controlled. Strict rules governed what vehicles they used, the color and style of their clothing, even the furnishings of their homes. In order to prevent civil war and rebellion, the shogun required *daimyo* to maintain extravagant homes in their provinces and in Edo. *Daimyo* had to travel in lavish processions between their homes every year. This travel impoverished the samurai, and made sure they could be closely watched by the shogun while they lived in Edo.

Along with their service to the shogun and duties of war, samurai were expected to be well-versed in the arts. Samurai regularly practiced the tea ceremony, *ikebana* (flower arrangement), calligraphy, and writing poetry. Knowledge and practice of the arts was considered necessary for members of this refined aristocratic class.

Discussion

How did the image and social standing of a warrior in Edo Japan differ from that of a soldier today?

Farmers

Farmers were behind the samurai in social rank. They were the producers of rice, which was the basis of the Japanese economy. They were the only citizens who had to pay taxes, since their income was the only one among the common people considered “honorable” enough to tax.

With heavy taxes, farmers’ lives were very difficult. At times, they would riot and protest, and the government would try to force them back onto their land. Some destitute peasants gave up their birthright as honorable farmers to become laborers, craftsmen, or merchants. Yet, some ambitious farmers were able to purchase fields from their poorer neighbors. Some became quite rich, educated themselves and their children, and became patrons of the arts. At times, the government issued laws to control the power of the farmers and other social classes, yet these attempts did not stop them from striving for a better life.



Photo #2: Farmers in the rice fields

Discussion

How did the shogunate’s attitude towards taxation differ from that of the United States government today?

Craftsmen

Craftsmen made up the third class in Edo society, and included such people as carpenters, tailors, tatami mat makers, construction workers, woodblock artists, etc. Because they produced actual goods of value to people, they were not the lowest of the social classes. Together with merchants, craftsmen supplied a demand by the upper classes for luxurious goods of all kinds (silk, embroidery, porcelain, lacquer, painting, sculpture, prints, etc.), which were necessities in the lifestyles and ceremonies of the samurai. Both craftsmen and merchants were referred to collectively as *chonin* (literally “residents of the block” or townspeople).



Photo #3: A streetseller poses in a photography studio

Discussion

How did Japanese society during the Edo period determine a person's value? How was its value system different from that of your community?

Merchants

Because they did not produce anything of value for society, the merchants were at the bottom of the social ladder. Nevertheless, they sometimes accumulated great wealth surpassing that of the military. At times, merchants lent money to samurai. Some merchants gained the power and influence to become art patrons and could afford luxuries and entertainment. For those who could afford it, merchants spent their money on Kabuki theater, restaurants, clothing, and sumo tournaments. Strict laws, however, prevented them from openly displaying their wealth. For instance, the government periodically issued edicts restricting their literature and art, and even specified clothing that could not be worn by them.

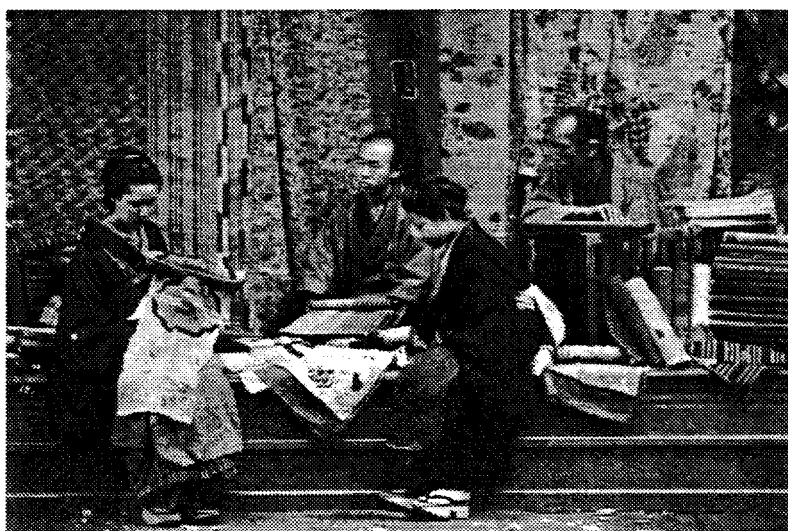


Photo #4: Fabric merchants and their customers

Towards the end of the Edo period, a blurring of class lines gradually developed. People switched roles; for instance, samurai borrowed money from the lower classes, merchants sometimes bought themselves the status of a samurai, and farmers gave up their status to become merchants. By the 1850s, there was widespread dissatisfaction at all levels of society. Farmers were overworked, the samurai were poor, the imperial family was alienated, and the merchant class was repressed. At the end of the Edo period, the Japanese wanted an end to feudalism, which led to the restoration of the Meiji emperor in 1868.

Discussion

Are there cultures in today's world that maintain feudal societies?
If so, what are they?

All photographs were taken in the late nineteenth or early twentieth century.
Photos #1, 3, and 4 were taken in a studio setting. Library Collection, Asian Art Museum

H. Mack Horton
University of California, Berkeley
Sept. 26, 1998

**Early Japanese Travel in Fact and Fiction:
Sources for Hokusai and Hiroshige**

Katsushika Hokusai (1760-1849)

Fifty-Three Stations of the Tōkaidō (Tōkaidō gojūsan tsugi, 1804)

Andō Hiroshige (1797-1858)

Fifty-Three Stations of the Tōkaidō (Tōkaidō gojūsan tsugi, 1834)

Matsuo Bashō (1644-94)

The Narrow Road to the Deep North (Oku no hosomichi, c. 1693)

Yosa Buson (1716-83)

Tōkaidō (lit., East Sea Road/District)

michi, way

honkadori, allusive variation (quotation)

utamakura, poetic site

The sun and moon are eternal voyagers; the years that come and go are travelers too. For those whose lives float away on boats, for those who greet old age with hands clasping the lead ropes of horses, travel is life, travel is home. And many are the men of old who have perished as they journeyed.

I myself fell prey to wanderlust some years ago, desiring nothing better than to be a vagrant cloud scudding before the wind. Only last autumn, after having drifted along the seashore for a time, had I swept away the old cobwebs from my dilapidated riverside hermitage. But the year ended before I knew it, and I found myself looking at hazy spring skies and thinking of crossing Shirakawa Barrier. Bewitched by the god of restlessness, I lost my peace of mind; summoned by the spirits of the road, I felt unable to settle down to anything. By the time I had mended my torn trousers, put a new cord on my hat, and cauterized my legs with moxa, I was thinking only of the moon at Matsushima. I turned over my dwelling to others, moved to a house belonging to Sanpū, and affixed the initial page of a linked-verse sequence to one of the pillars at my cottage.

kusa no to mo
sumikawaru yo zo
hana no ie

Even my grass-thatched hut
will have new occupants now:
a display of dolls.

(Bashō, *The Narrow Road to the Interior* [i.e., *The Narrow Road to the Deep North*], in McCullough, p. 522)

miyako o ba
kasumi to tomo ni
tachishikado
akikaze zo fuku
shirakawa no seki

Though I set out
from the imperial city
in the springtime haze,
the wind of autumn now blows
at the Shirakawa Gate.

(Nōin, *Goshūishū* 9:518)

Genroku era (1688-1704)

Ihara Saikaku (1642-93)

The Life of an Amorous Man (Kôshoku ichidai otoko, 1682)

Five Women who Loved Love (Kôshoku gonin onna, 1686)

Chikamatsu Monzaemon (1653-1724)

The Love Suicides at Amijima (Shinjû Ten no Amijima, 1721)

chônin bunka, townsman culture

ukiyo, melancholy world / floating world

Tokugawa period (1660-1868)

Edo, modern-day Tokyo

Kamakura period (1185-1336)

Tokugawa Ieyasu (1542-1616), founder of the Tokugawa Shogunate
ri, league (c. 2.5 miles or 4 kilometers)

sankin kôtai, alternate attendance

sekisho, barrier gate

Ôi River

Engelbert Kaempfer (or Kämpfer, 1651-1716)

honjin, first-class inn

toiya, transport office

dôchûki, guidebook

Asai Ryôei (1612-91)

Account of Famous Sites on the Tôkaidô (Tôkaidô meishoki, 1659)

Hishikawa Moronobu (1618-94)

Tôkaidô bunma zue

Jippensha Ikku (1765-1831)

Tôkaidôchû hizakurige (Shanks' Mare, 1802)

Tales of Ise:

On they journeyed to the province of Suruga. At Mount Utsu, the road ahead was dark, narrow, and overgrown with ivy and maples. They were eyeing it, filled with dismal forebodings, when a wandering ascetic came into view. "What are you doing on a road like this?" he asked. Recognizing him as someone he had known in the old days, the man gave him a message for a woman in the capital:

suruga naru	Beside Mount Utsu
utsu no yamabe no	in Suruga Province,
utsutsu ni mo	I can see you
yume ni mo hito ni	neither when I am awake
awanu narikeri	nor, alas, even in my dreams.

(Adapted from *Tales of Ise*, in McCullough, p. 42)

Journal of the Sixteenth-Night Moon:

On the Twenty-fifth, we left Kikugawa and crossed the Ôi River. In contrast to the stories we had heard, the water was very low and presented no difficulties. The other side of the riverbed seemed many leagues away; one could imagine the scene when it was full.

omoizuru
miyako no koto wa
ôigawa
ikuse no ishi no
kazu mo oyobaji

Not even the sum
of the rocks in the rapids
on the Ôi River
would equal the number
of my thoughts of the capital.

Just as we were crossing Mount Utsu, we met a mountain ascetic known to the Holy Teacher. I felt as though we were deliberately imitating that ancient time when someone recited, "even in my dreams." It seemed strange, amusing, touching, and elegant coincidence. The man said he was in a hurry, so I could not write a lot of letters; I merely sent a message to one important person:

wa ga kokoro
utsutsu to mo nashi
utsu no yama
yumi ni mo tôki
miyako kou to to

I am not at all
in command of my senses
here at Mount Utsu
I yearn for the capital
distant even in my dreams.

(Abutsu, *Journal of the Sixteenth Night Moon* [Izayoi nikki, 1279-80], adapted from McCullough, p. 355)

The Journal of Sôchô:

We crossed Ôi River, passed through Fujieda, and reached my cottage in Mariko by Mount Utsu. I left last year at seventy-nine thinking it was to be the last time, but I have once again come through "the narrow path of ivy," my fears instead disappearing.

(*The Journal of Sôchô* [Sôchô shuki, 1522-27] [Tokyo: Iwanami Shoten, 1975], p. 127)

Toward evening it began to rain, and we took refuge at Mount Utsu. The tea shops here at Mariko have long been famous for their so-called ten dumplings, and the girls each time ladle up ten without a miss. I enjoyed watching them.

(Ibid., p. 47)

Account of Sites on the Tôkaidô:

The "Narrow Ivy Path." There are high mountains on both sides, and the path passes through the gap between them. Long ago when Lord Narihira came across these mountains [in the *Tales of Ise*], the ivy and maple were very dense and there was no trail at all. He chanced upon an itinerant priest and composed a poem for him to deliver. There is not a person in the entire world who does not know this poem. The mountain is known as either Utsu or Utsunoya Mountain. There is this poem by the High Priest Gyôï:

In dense mist
cutting through the path
buried under ivy--
the foot of Mount Utsu
sloping toward Okabe.

And there is this poem by Karyû:

On Utsu Mountain
even the moonlight does not penetrate
the ivy-covered cottage.
The wind blows in the pines,
breaking the string of dreams.

At the top of the ascent there are forty or fifty thatched houses. At each house they sell the famous "ten dumplings" No larger than an adzuki bean, they are strung together on a hemp thread. There used to be ten of them to a string: that's why they are called "Ten Dumplings."

This immediately calls something else to mind. On the sixteenth of the fourth month at the Mii Temple, they hold the Sendan Service. It is popularly known as the Thousand Dumplings because it is said that if one makes a thousand dumplings and brings them as an offering, one's child will have thick, abundant hair.

The road over the pass on Mount Utsu is narrow. It is a dangerous spot: only one horse can pass at a time. At the pass there is a Jizô Shrine. There is fresh water, a great relief during the summer. In the *Gyokuyô* Collection there is this poem by Prince Munetaka:

The ivy and maple
grow thickly together and turn deep hues.
Even the shadows
on the pass of Mount Utsu
take on fall colors.

(Asai Ryôï, *Account of Famous Sites on the Tôkaidô*, adapted from Bresler, pp. 146-48).

Like tiny grapes,
the Ten Dumplings of Mount Utsu
are so hard I can't chew them.

(Adapted from Ibid., p. 148)

Even the Ten Dumplings
have shrunk like tiny grapes--
the autumn wind.

(Kyoriku, adapted from Ibid., p. 164)

Shanks' Mare:

From there [they] reached Mount Utsu. The rain was still coming down in torrents and the road, overgrown with ivy, was very lonely. But they pressed on till they drew near to the Ten Dumplings teahouse, where an innkeeper from Okabe met them.

"Are you stopping here, gentlemen?" he asked.

"No, no," said Yaji. "We must cross the river today."

"The River Ôi is not passable," said the innkeeper.

"Eh?" said Kita. "Is the river closed?"

"Yes," said the man. "And there's a daimyo's train in front which has taken all the five inns at Shimada and Fujieda, so there no place for you to stop there. You had better stop at Okabe."

"That's what we must do, then," said Yaji.

"What's the name of your inn?" asked Kita.

"It's the Sakuraya," said the innkeeper. "I will be very happy to conduct you there."

Conducted by the innkeeper they descended the hill of Ôdera-ga-hara and came to Okabe.

There they put up at the inn till the river was passable, thus for a time resting their tired limbs from the weariness of travel.

(Jippensha Ikku, *Shanks' Mare*, pp. 89-90)

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